The
Pan-American Exposition

Illustrated

C. D. ARNOLD
OFFICIAL PHOTOGRAPHER

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THE
PAN~AMERICAN
EXPOSITION

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BY
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·BUFFALO·NY·
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THE
MATTHEWS-NORTHROP
WORKS -
BUFFALO

464 Electric Tower.

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ELECTRIC TOWER.—The Electric Tower is at once the centerpiece and the crowning architectural glory of the Pan-American Exposition. It represents the power of the elements, especially the mysterious force of electricity, hence the appropriateness of making it a conspicuous feature of the Pan-American at Buffalo, whose commercial prosperity is largely due to the waters of the great lakes, and to the electricity generated by Niagara. The tower is 410 feet high from its base to the tip of the torch held by the Goddess of Light. The figure is by Herbert Adams. The architect of the tower is John Galen Howard.

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ELECTRIC TOWER FROM NORTH.—This is the view of the great Electric Tower the visitor obtains on entering from the railway station through the Propylæa. In front of the tower is the Plaza. In the center of the Plaza, and in the center of this picture, is the Band Stand, which stands in a sunken garden. The colonnade of the tower is surrounded by the Grand Canal on the north, while to the south is the Grand Basin.

ELECTRIC TOWER AT NIGHT.—The illumination of the Electric Tower, the most marvelous achievement of the age of its kind, is effected by the use of about 40,000 incandescent electric lamps, so arranged both without and within the Tower that a great variety of effects can be secured. At a height of 360 feet a powerful searchlight is located. The whole illumination is reflected in the grand basin in front of the Tower.

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HORTICULTURE BUILDING.—This building is reminiscent of the finest structures of northern Italy. It is on the plan of a Greek cross, with four huge arches on the principal axes and small pavilions in the corners. Above the whole, a cupola, surmounted by a lantern, rises to a height of 240 feet. The building has rich and appropriate plastic decorations, and its color treatment is especially effective.

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IN THE HORTICULTURE BUILDING.—The Horticulture Building is made attractive to the senses of sight and smell by the artistic arrangement of vines, tropical plants and fruits of all kinds, and the display of fresh fruits in season or fruits preserved in cold storage.

VIEW ON THE MALL.—The two large buildings on each side of the street are Machinery (to the right) and Electricity (to the left). The view shows well the areaded façade of machinery and its pavilions with their ornately carved archways. The towers are typical of the Spanish Renaissance style, while opposite another portrayal of this period of architecture is given in the Towers and pavilions of the Electricity Building. A sunken garden separates the two buildings.

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MACHINERY BUILDING.—The Machinery Building is perhaps the most typical of the Spanish Renaissance architectural style of any of the Pan-American buildings. It has many picturesque features and its towers, pavilions, and archways are especially notable for beauty. Its arcaded façade and overhanging eaves remind the visitor of the mission buildings of California and Mexico. The Machinery Building is 500 feet long by 350 feet wide. Its architects are Greene & Wicks.

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THE COURT OF FOUNTAINS.—The Court of Fountains occupies the center of the Pan-American Exposition. Its gardens and sculptural ornamentations are in the style of Louis XIV. A balcony of most artistic design is at its northern end, and upon the south, surrounded by a semi-circular garden, is the Fountain of Abundance. Sculptural groups and single figures are disposed at various points. Jets of water shoot from the basin, those in the center resembling sheaves of wheat in form. At night the basin is beautified by colored lights arranged in artistic designs.

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SOUTHERN ENTRANCE TO MACHINERY BUILDING.—This is one of the most picturesque of the views of the Machinery Building and is taken from the Court of Lilies to the south. From this point the entrance with the south towers of the building over it has very much the aspect of the entrance to some church or cathedral of the later Renaissance period in Spain or Mexico.

MACHINERY BUILDING ILLUMINATED.—This view of the Machinery Building at night shows the towers, pavilions and arcaded façade of the beautiful structure reflected in the water of the Grand Basin in front of the Electric Tower, thus forming an effect doubly fantastic and charming.

AGRICULTURE BUILDING.—The Agriculture Building is symbolic of its purpose, both in its general style and its plastic decorations. The latter are such subjects as fruit and flowers, vegetables, animals of the field, and grain, such as wheat and corn. The effect of this plastic ornamentation, in combination with the color scheme of the building, is most pleasing. The architect is George F. Shepley.

TRIUMPHAL BRIDGE ON DEDICATION DAY.— Dedication Day, May 20th, witnessed a scene which will become historic. Between the great pylons of the bridge passed a procession of dignitaries and soldiers to the Temple of Music, where the exercises of dedication were held. The photographer caught the procession just as it was passing over the bridge with Vice-President Roosevelt at the head.

TRIUMPHAL BRIDGE ILLUMINATED.— Next to the Electric Tower, blazing with 40,000 lights, perhaps there is no finer sight at the Pan-American at night than the artistic and impressive illumination of the majestic Triumphal Bridge. The lights on the tall pylons and on the cables connecting them are reflected in the Mirror Lakes below, making the illumination doubly beautiful.

GONDOLAS ON THE GRAND CANAL.—A trip around the buildings of the main court on the Grand Canal affords glimpses of the Exposition scenery in its most picturesque aspects. Charming vistas are met with at every turn in the waterway. In this picture one sees a rustic landing place on the Wooded Island, south of the Government Building. Beyond it, outlined against the sky, are the great pylons of the Triumphal Bridge surmounted by the Standard Bearers, the work of Karl Bitter.

THE TRIUMPHAL BRIDGE.—The Triumphant Bridge or Causeway is one of the most artistic and majestic creations of the Pan-American. It expresses the triumph of American institutions over despotism and slavery, and extends a welcome to the nations. Mounted Standard Bearers surmount pylons over 100 feet in height. These Standard Bearers, by Karl Bitter, Director of Sculpture, carry emblems of Peace and Power. The groups are forty-three feet in height. Figures typifying Liberty, Benevolence, Hospitality, Courage, etc., occupy niches in the bridge.

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THE LARGEST AMERICAN FLAG IN THE WORLD.—This is said to be the largest American flag in the world. It is 100 feet in length and was suspended between the pylons of the Triumphal Bridge on June 14th, in honor of the Flag Day ceremonies at the Pan-American on that day.

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ELECTRIC TOWER FROM ESPLANADE.—The view shows the fountains playing in the grand basin of the Court of Fountains. It is from this point that, perhaps, the best view of the illumination of the Tower is obtained.

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COLONNADE OF TOWER ILLUMINATED.—The colonnades of the Electric Tower add much to its effectiveness as a whole. When illuminated, the classic columns of the colonnades and the pavilionettes with their Renaissance forms, present a most decorative effect, especially with this illumination reflected in the canal or the grand basin of the Tower.

BASE OF ELECTRIC TOWER.—This view of the Electric Tower shows the statuary symbolizing its significance. Two groups represent the power and commercial importance of the waters of the Great Lakes. They are "The Great Waters in the Days of the Indian" and "The Great Waters in the Days of the White Man." The first is on the left, the second on the right, of the niche. George Grey Barnard is the sculptor. Over the niche are spandrels, typifying rivers. Over the arch is a Pan-American escutcheon.

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LOWNEY CHOCOLATE BUILDING.—Exhibit, Sales Department, and Roof Garden.

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U. S. LIFE SAVING STATION. — From this building, on the north shore of Park Lake, exhibitions are given every afternoon at 2.30 o'clock by a picked crew from the U. S. Government Life Saving Service. This exhibition is one of the most popular features of the fair.

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VIEW LOOKING EAST ACROSS COURT OF FOUNTAINS.—This picture gives an idea of the beauty of the water effects of the Pan-American when seen with the structures surrounding possessing so much of grandeur.

ETHNOLOGY BUILDING. — Architecturally the Ethnology Building is considered one of the gems of the Exposition. Corresponding in general form with the Temple of Music opposite, it has yet a most distinctive character of its own. It is chaste and yet ornate. In outlines it is classic, but a Renaissance treatment is given the architectural features, and there is a dome 150 feet high, suggestive of the Pantheon at Rome. The sculpture expresses the purpose of the building. George Cary was its architect.

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ETHNOLOGY AND GOVERNMENT BUILDINGS.—The view takes in the central portion of the Government Building, the Ethnology Building, and the garden surrounding the Fountain of Abundance with its groups of statuary. It is one of the most effective scenes in this part of the grounds.

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ETHNOLOGY BUILDING AND COLONNADE AT NIGHT.—This charming night view is obtained from near the northeastern pavilion of the machinery building. To the left is seen the sculpture group, "The Sciences." Looking across the basin of the Court of Fountains one sees the Ethnology Building, its outlines traced in rows of lights, and to the left the colonnade leading to the Liberal Arts Building. Behind it appears the dome of the Government Building.

VIEW SOUTH FROM ELECTRIC TOWER.— This picture was taken from a height of over 300 feet and shows the buildings around the Court of Fountains with that great Court in the center and beyond it the Esplanade and Triumphal Bridge. In the distance is the City of Buffalo, and Lake Erie can be dimly discerned.

TEMPLE OF MUSIC.—The Temple of Music has a seating capacity of 2,200 people, and is used for organ recitals, concerts and various ceremonies. It is surmounted by a dome 180 feet high, similar in proportions to that of the Pantheon at Rome. It has most ornate sculptural decorations. The architects are Esenwein & Johnson.

TEMPLE OF MUSIC AT NIGHT.—Incandescent lamps are used to great effect in giving a decorative appearance to the Temple of Music when lighted at night. The crested dome, the pediments, the octagonal form of the building, and the many columns and archways afford opportunity for the creation of picturesque and fantastic outlines in light.

TEMPLE OF MUSIC ON DEDICATION DAY.—The scene is historic. A long line of dignitaries is seen. They are about to enter the Temple of Music for the exercises of Dedication Day. Crowds press against the ropes on each side to obtain a glimpse of the distinguished guests.

THE MALL FROM THE EAST.—The view shows the Sunken Garden between the Machinery and Electricity buildings, which is rendered artistic in appearance by statuary, vases, and a formal arrangement of plants and flower beds. Alt Nürnberg is seen in the distance.

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A COLONNADE.—Many of the most beautiful architectural effects of the Exposition are secured by means of colonnades. The colonnade here shown and the trellis which runs parallel with it to the right, but is not seen here, form a terrace separating the Court of Fountains from the Court of Lilies, and connecting the Machinery Building with the Temple of Music. This terrace is a fine point from which to view the fountains and illumination.

NIGHT SCENE FROM ETHNOLOGY BUILDING.— Immediately in front is the Fountain of Abundance which is illuminated by rows of lamps placed around the circumference of the fountain and around the base of the pedestal supporting the group of dancing children. Beyond are the Temple of Music and the Horticulture Building.

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COURT OF FOUNTAINS AND ESPLANADE.—This view gives a good idea of the formal gardening of the court of the grand basin with its jets shooting many feet into the air and the Fountain of Abundance, typifying the plentifulness of nature which the whole Exposition is designed to express. The vases, the statuary, the plants and flowers, and the playing fountains together make a scene of indescribable beauty.

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COURT OF CYPRESSES.—The Exposition abounds in picturesque vistas such as this, where trees and shrubbery, colonnades and statuary, with the towers of distant buildings, combine to form a picture of exceptional beauty. The Court of Cypresses is south of the Liberal Arts Building. The view is west from the Government Building, looking across the Court of Fountains.

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MINES BUILDING FROM MIRROR LAKE.—The Mines Building is 150 feet square and similar in style to the Graphic Arts Building. The loggia is a reproduction of the Villa Madonna at Rome. The architect is R. S. Peabody.

THE APPROACH.—This is a view of "The Approach" looking south from the Triumphal Bridge. In the distance is Gen. Washington raising his sword as he swears to protect the rights of the colonies striving for independence. Stately columns and figures emblematic of victory give dignity and impressiveness to this avenue by which the visitor enters the Main Court of the Exposition.

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COURT OF CYPRESSES.—The Court of Cypresses is partly enclosed by the Liberal Arts Building, Ethnology Building and the north wing of the Government Building. A colonnade connects the Liberal Arts and Ethnology buildings on the west and separates this court from the Court of Fountains.

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ELECTRICITY BUILDING.—The Electricity Building is in the Spanish mission style, and though it has many of the characteristics of the Machinery Building opposite, by the same architects, yet it gives one an impression, as a whole, entirely different. It is 500 by 150 feet in dimensions. Green & Wicks of Buffalo were its architects. It is used for exhibits in electrical science and the manufactures of electrical apparatus.

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INTERIOR OF ELECTRICITY BUILDING.—In the foreground, to the left, are the transformers and switchboard used in the operation of the electric fluid on the Exposition grounds. They show the appearance of a transformer station. The great band of steel in front represents the rims of the powerful generators at the Niagara Falls power house, which have each a capacity of 5,000 horse-power.

THE ESPLANADE.—The Esplanade is the place designed by the architects of the Exposition for large assemblages of people. It is capable of accommodating 250,000 persons. Pergolas mark its southern boundaries, running along the border of the Mirror lakes. On the north is the Court of Fountains. The view shows one of the band stands from which high-class concerts are given daily by famous bands.

On the Plaza.

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ON THE PLAZA AT NIGHT.— A Kiosk in the Sunken Garden is seen to the right, and to the left is the Electricity Building. The Plaza illuminated at night is verily a glimpse of fairyland.

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SPORTS IN THE STADIUM.—Athletic meets of various kinds are constantly going on in the Stadium. This view was taken during a contest in pole vaulting. Through the means of this great arena for athletic games the Exposition is doing much to encourage love of manly sports.

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SHAM BATTLE IN STADIUM.—A sham battle between the red men of the Indian Congress is in progress. The great amphitheater, seating over 12,000 spectators, is crowded. Over the entrance is seen the Tribune, like that in which the Roman Emperor sat and sealed the fate of human beings in the days of the ancient gladiators.

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ELECTRIC TOWER FROM BAND STAND IN ESPLANADE.—This is not a rainy day on the Esplanade. The umbrellas are merely in use to keep off the sun. The ornamental character of the lamp posts about the grounds is seen in this picture.

VIEW FROM ESPLANADE.— Standing on the Esplanade, in front of the Triumphal Bridge, the Electric Tower looms up in all its majesty across the Court of Fountains to the north. The buildings group themselves mainly about the Tower and the courts north and south of it. One sees here, at the right, Liberal Arts with Agriculture and the Stadium beyond. To the left are the Entrance to the Midway and the Electricity Building.

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BASE OF ELECTRIC TOWER.—In a niche in the south face of the Electric Tower is an aperture, at a height of 70 feet, through which pours 11,000 gallons of water per minute, making a cataract which is intercepted at several points and broken into cascades. Colored lights illuminate this water, which, taken with the illumination of the Tower reflected in the basin, make a scene both charming and grand.

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THE APPROACH.— The visitor, after entering at the Lincoln Parkway gate, and passing along a winding roadway, or after entering by the Water Gate and crossing the Park Lake by launch or gondola, comes to the top of the slope where stands the statue of Washington by French. Here begins "The Approach," a broad avenue lined by stately columns and leading to the Triumphal Bridge.

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MAIN BUILDING OF U. S. GOVERNMENT GROUP.—The United States Government group of three buildings is at the east end of the Esplanade. The central building, shown above, is 600 feet long by 130 feet wide. The height to the apex of the dome is 250 feet. "The Fountain of Man," by Charles Gaffey, is seen in the center. To the right "The Savage Age in the West," by John J. Boyle, and "The Despotie Age," by Isidore Konti. To the left "The Savage Age in the East," by John J. Boyle, and H. A. McNeil's "Despotie Age." Architect of Government Building, J. Knox Taylor.

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ELECTRICITY BUILDING ILLUMINATED.—The adornments of the Electricity Building with its towers and pavilions embellished with plastic work of ornate character, present, when outlined by thousands of incandescent lamps, a most fantastic and charming appearance. The beauty of the illumination is enhanced by the reflections in basin of the Electric Tower.

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LINCOLN PARKWAY ENTRANCE.—The formal gateway of the Exposition is the Lincoln Parkway entrance. Here the Exposition is approached through a wide boulevard; statuary and stately columns ornament the entrance. The figures on either side of the gate are copies of the Victory by Herbert Adams for the Dewey Arch. On state occasions processions enter the Exposition by this gate.

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MANUFACTURES AND LIBERAL ARTS BUILDING.—The Manufactures and Liberal Arts Building was designed by George F. Shepley of Boston and has the same dimensions as the Machinery Building, 500 by 350 feet. In the center is a court, which is occupied by exhibits in applied art, jewelry, etc., forming a most attractive part of the building. On the south front, facing the Court of Cypressess, is a dome rising to a height of 130 feet and surrounded by four towers. On the front of the building are placed the seals of the South American republics.

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VIEW IN THE COURT OF CYPRESSES.—The Court of Cypresses and Court of Lilies are profuse in statuary, which enhances the artistic effect. In the center is a group of the Three Graces, a reproduction of those in the Garden of Versailles.

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THE PROPYLÆA.—One of the most striking architectural features of the Exposition consists in the Propylæa. Primarily these great archways and the colonnade connecting them, which form the Propylæa, serve to screen from view the railway station. But with the statuary in the niches of the colonnade and with the trellis above it, a most imposing character is given to this portion of the Exposition. Walter Cook is the architect.

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FOUNTAIN OF ABUNDANCE AND MUSIC TEMPLE.—This is a favorite part of the grounds to watch the play of the fountains and listen to the music of the bands, an occupation of which the visitor need never tire.

THE DESPOTIC AGE.—This is one of the most striking groups of sculpture upon the Exposition grounds, and is the work of Isidore Konti, who also modeled the sculpture of the Music Temple. It is the second group in the series in front of the Government Building, representing the progress of man from savagery to civilization. A despot is forcing his subjects to pull the chariot of state. Youth, typifying the more intelligent class, protests, but in vain. Cruelty, the companion spirit of Tyranny, holds the reins with one hand and applies the lash with the other.

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THE HORSE TRAINER.— This piece of statuary, which stands near the Live Stock barns, is the work of the famous animal sculptor, Frederic G. Roth. He has also done some effective buffalo groups for the Exposition. The Horse Trainer represents a powerful percheron stallion being led out by a groom.

LAKE HURON.— This figure is to be seen in the west niche of the west colonnade of the Electric Tower, and represents one of the Great Lakes. It is by Louis A. Gudebrod. Other figures typify the other lakes. The Hurons were a powerful tribe of Indians, formerly inhabiting the shores of this lake.

AGE OF ENLIGHTENMENT.—This group is the last in the series in front of the Government Building representing the progress of man. Herbert Adams is the sculptor. A female figure representing Learning sits with an open scroll upon her knee and instructs a boy and girl. Upon each side of this group are figures typifying Art and Science.

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CARYATID BACCHANTE.—This figure is used many times in the decoration of the courts and gardens and is a reproduction of the original in the Garden of Versailles of the period of Louis XIV.

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CHILD ON DRAGON.— One of several similar figures used in the decoration of the bridges leading from the Mall to the Plaza.

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LYRIC MUSIC.—One of the groups by Isidore Konti over the pediments of the Temple of Music, typifying the various styles of Music, Heroic, Religious, Lyric, and Gay. A youth, inspired by Eros, God of Love, is singing to a maiden.

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BIRTH OF ATHENE.—Two groups upon the side of the balcony of the Court of Fountains, by Mr. and Mrs. Michel Tonette, represent the Birth of Venus and the Birth of Athene. In the latter, shown here, the Goddess of Wisdom is being guarded by Hercules, typifying brute force, while Tritons on either side announce her birth. A child represents science and holds in its hands electricity.

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FLORAL WEALTH.—The sculptural groups in front of the Horticulture and Mines buildings illustrate some phase of the bounty of Nature. Bela L. Pratt of Boston has done two groups typifying Floral Wealth. This is one. A male figure, emblematic of the Harvest, stands in a chariot holding a stalk of corn; August and September, two male figures, draw the car, which is filled with fruit and flowers. Two children precede it, and Time with his scythe follows.

AMOR ON SNAIL.—A boy representing Love is riding a snail, which appears to be sliding down one of the spillways of the Fountain of Abundance. The work is by Miss Janet Scudder.

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AGRICULTURE.—This is one of two groups by Phinister A. Proctor which flank the Fountain of Abundance at the southern end of the Court of Fountains. One represents "Manufacture" and the other "Agriculture." It is a strong portrayal of a leading phase of American life.

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FOUNTAIN OF ABUNDANCE.—The view shows especially well the figures in the lower portion of the fountain. Below the pedestal supporting the Goddess of Abundance and the Cupids tossing flowers are spillways, and down these ride Love on a Snail, by Miss Janet Scudder, and a Boy on Swan, by Philip Martiny.

IN THE PAN-AMERICAN STUDIOS.—The scene shows how the decorative sculpture of the Exhibition grounds was made, being "built up" in plaster from small models by use of swinging measuring machines, through means of which the enlarged figure might correspond in proportions exactly to the model.

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THE MAKING OF STATUARY.— This scene shows how the decorative sculpture about the grounds is “built up” in plaster. To the right is the model from which the large figure is being made. Behind it is another figure in a very incomplete state.

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NEBRASKA SOD HOUSE.—Just west of the Six Nations Village and south of the U. S. Government Building is the house built of sod shown in this picture. The sod house was formerly a common sight in some parts of the West, and may still be seen.

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CHILE BUILDING.—The Chile Building is one of the largest of the foreign buildings at the Pan-American, being 150 by 60 feet in dimensions. It is of masonry and iron, and fireproof in construction. It is to be removed to Chile and used as a museum building. It contains most interesting collections.

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MICHIGAN BUILDING.—Michigan has one of the most imposing and handsome buildings on the Court of State and Foreign Buildings. The style is colonial. There are porches with high fluted columns. Inside there are elegantly furnished ball, reception, and committee rooms. The building is 221 feet long by 106 feet wide.

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HONDURAS BUILDING.—The Republic of Honduras was the first of the Latin-American countries represented at the Pan-American to open its building. It is designed with an octagonal rotunda surrounded with porches on three sides and pavilions on four sides. It is Spanish-American in style. The collections in the building represent both the resources of Honduras and its archaeology.

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OHIO BUILDING.—The Ohio Building is severely classic in style and white in color, in this respect differing from most of the Exposition buildings. Its location is a commanding one, overlooking a lagoon connecting with the Mirror Lakes. It is 122 x 84 feet and is surrounded by a colonnade. There is a large assembly room, a ladies' reception room, and several other rooms for special purposes, all handsomely furnished.

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KNIGHTS OF THE MACCABEES BUILDING.—One of the prettiest buildings on the Court of State and Foreign Buildings is that used for reception and social purposes by the well-known fraternal order of Knights of the Maccabees.

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LOUISIANA PURCHASE EXPOSITION BUILDING.—This building is headquarters for visitors at the Pan-American from St. Louis and Missouri, and was erected especially for advertising at the Pan-American the St. Louis World's Fair in 1903. It is in the style of an old Southern mansion.

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PENNSYLVANIA BUILDING.— The Pennsylvania State Building has a picturesque location near the Six Nations Village, and overlooking the lagoon on the south of the Model Island, which is seen to the left in the picture. In style it is typical of the early architecture of the Keystone State.

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WOMAN'S BUILDING.—The Woman's Building is the only structure of consequence which stood upon the site of the Rainbow City two years ago. It was then the home of the Country Club. It was remodeled and made a headquarters for the Board of Women Managers of the Exposition and a place for holding receptions and various social functions.

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MEXICAN BUILDING.—The Mexican Building contains, on the ground floor, a large reception room partially filled with specimens of Mexico's products, and on the second floor a reception room and two committee rooms. In plan the building is square, with a projecting square tower at each corner reaching ten feet above the roof. The collections of the building are most interesting.

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NEW YORK BUILDING.—The New York State Building has a commanding site overlooking the west bay of the Park Lake. It is built in a most substantial manner of Vermont marble and is richly finished upon the interior in black marble and gold. In style it is Greek of the Doric order, the architecture suggesting the Parthenon. The building was erected jointly by the State of New York, City of Buffalo and the Buffalo Historical Society, and will be the permanent home of that society at the close of the Exposition. The architect is George Cary.

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NEW YORK STATE BUILDING FROM LAKE SHORE.—The New York State Building is partly screened from view by stately trees on the banks of the north bay of Park Lake. Through their overspreading branches picturesque views are obtained of marble pillars and classic outlines. From the shore of the lake it presents a most imposing appearance.

CANADA BUILDING.—The Canada Building is a handsome structure in the northeast part of the grounds, near the Stadium. It is 108 x 60 feet in dimensions and two stories high. It is in the Elizabethan style. It contains ladies' reception room, a meeting room for Canadian exhibitors, gentlemen's reception room, offices for the Commissioners, and a large exhibit room handsomely decorated with the products of Canada.

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BAZAAR BUILDING.—The style of the Bazaar Building comports with its purpose, that of a building designed for the exhibit and sale of all sorts of souvenirs. The architect, William Welles Bosworth, found in the French architecture of the Louis XV. period many ideas which he embodied in the decoration of this building with most successful results. Isidore Konti modeled the groups of children surmounting the balustrade and the bronzed figures in the niches between the windows.

MIDWAY FROM ELECTRIC TOWER.—The Pan-American Midway is a Lane of Laughter with several turns. Beginning at the Plaza it runs west for nearly a quarter of a mile, when it turns to the south for a few hundred feet and then runs east and west again for a short distance. There is then another turn to the south and from this point its general direction is southerly till it ends near the Elmwood Gate. This picture shows two sections of the street. Immediately in front is the arena of the Streets of Mexico in which the bull fights are held.

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A GLIMPSE OF ROOFS AND TOWERS.—There are many views like this in which so many roofs, towers, and other architectural features are seen upon all sides that one almost seems to be in the midst of a great city. This view is looking south on the Midway with the Horticulture Building in the distance.

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FREE OUTSIDE EXHIBITION, AKOUN'S STREETS OF CAIRO AND BEAUTIFUL ORIENT.— A free exhibition is given at certain hours of the day to draw attention to the many and varied attractions of the several streets that form the extensive concession known as Beautiful Orient.

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CAMEL RIDING IN AKOUN'S STREETS OF CAIRO AND BEAUTIFUL ORIENT.—One of the fads of the Midway, and one of the diversions that affords the most sport to the visitors, is riding the camels.

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COMMENCEMENT OF THE ORIENTAL SPORTS AND PASTIMES.—In the center of the Street of Constantinople the Oriental sports and pastimes are given. In the course of them are introduced the acrobats, swordsmen, jugglers, magicians, etc.

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GROUPS IN FRONT OF THE ORIENTAL THEATER, BEAUTIFUL ORIENT.—At certain hours of the day all the nations who take part in the Oriental sports and pastimes assemble for the purpose of listening to the High Shiek of the Mohammedans, as he calls on the faithful to pray to Allah.

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IN FRONT OF THE ORIENTAL THEATER.— Just before the performance takes place in the Oriental Theater of the Beautiful Orient it is customary to bring out the various dancers and introduce them to the public.

STREET IN ALGIERS.—One of the streets of the Beautiful Orient, which includes not only the Streets of Cairo but streets typical of other cities of the Far East.

CIGARETTE MAKERS IN THE STREETS OF CAIRO.—The natives of the various countries of the Far East are seen at the Beautiful Orient, engaged in work appropriate to the regions from which they come. One of the shops in the Streets of Cairo, a part of the Beautiful Orient, shows the way the natives work in making cigarettes.

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FUN WITH THE ELEPHANT.— A scene in Akoun's Streets of Cairo and Beautiful Orient. The trainer is standing by while a visitor gives the elephant a glass of beer.

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RIDING THE ELEPHANT.—One of the many modes of transportation in which the visitor finds amusement in Akoun's Streets of Cairo and Beautiful Orient.

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LA BELLE FATIMA CAMEL RIDING.—This famous Oriental Beauty is fond of Camel riding and takes her airing every day in this fashion.

DONKEY BOYS IN AKOUN'S STREETS OF CAIRO AND BEAUTIFUL ORIENT.—These boys are from all parts of the Orient, and visitors like to talk with them while riding the donkeys.

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RUGS
Y CHILD

CORNER IN ALGERIAN SCHOOL — ALGERIAN CHILDREN MAKING RUGS.— One of the strangest schools that has ever been established in this country is the Oriental School in Akoun's Streets of Cairo and Beautiful Orient. Over forty children attend it.

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CINGHALESE BEAUTY, BEAUTIFUL ORIENT.— Among the many different nations found represented in this concession are a troupe of native Cinghalese, who give a performance in the Hindoo Theater of the marvelous Silver Stick dance.

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THREE CHIEFS AT THE INDIAN CONGRESS.—At the Indian Congress forty-two different tribes of North American Indians are represented. The three chiefs seen here are Chief Lone Elk, Sioux, to the left, Chief Hard Heart to the right, and in the center Chief Red Cloud, the noted Sioux warrior. He is a fiery orator and a fierce war chief, the bitter enemy of the whites.

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CHIEF LITTLE WOUND, OGALALLA SIOUX.—Chief Little Wound, 86 years of age, is the War Chief and was also the Sun Priest of the Ogalalla Sioux before the United States Government stopped the Sun Dance, which was an annual ceremony held for the purpose of ascertaining the fitness of the young bucks to become warriors. This dance was exceedingly barbarous. Little Wound was the War Chief who directed the Sioux against General Crook at old Fort Fetterman in the early 70's, and would have defeated him had reinforcements not reached him at the last moment, when all seemed lost. The Chief returned to his reservation the day after this photograph was made, and died within a week thereafter.

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INFANT INCUBATORS.— In this neat and artistic brick building many children born prematurely are being received daily. Their lives are saved and they may thus grow up to become useful citizens. The building contains, on the first floor, an Incubator Ward, the Nursery, where the children are taken after removal from the incubators, and reception room.

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INFANT INCUBATORS.—This is one room in the Infant Incubators' Building, the Incubator Ward, where infants are first placed when sent here. They are taken at the proper time from this ward to the Nursery. There are eleven incubators in the ward, and two, or even three, infants may be placed in each incubator, if desired.

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A PRETTY SCENE IN FAIR JAPAN.—There are no more artistic scenes or instructive exhibitions in the Exposition than those of Fair Japan. The life of this progressive but picturesque country of the Orient is here most interestingly portrayed. The habits and domestic customs of the Japanese are illustrated in the various institutions of the village, and Geisha girls, acrobats, and performers of various kinds, increase the attractions of this favorite resort.

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PHILIPPINE VILLAGE.—The Philippine Village gives a truthful picture of native life and customs in the Philippine Islands. The houses are of bamboo, thatched with the native palm called nipa. They are built without nails—the heavy timbers being put together with wooden pegs, and the lighter lashed together with bamboo strips. The flooring of the houses is also of bamboo. The lake shown represents Taguna de Bay. The village is a representation of the Barrio Brazos. One of its buildings is the church of San Sebastian.

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LUNCHEON HOUR AT ALT NÜRNBERG.—This is a typical scene in the German village of the Exposition known as Alt Nürnberg. It is a popular custom to lunch here or give a dinner party at a table out in the open air, where the meal can be enjoyed while listening to the music of the Royal Bavarian Infantry Band or the yodeling of the Swiss singers. There are quaint scenes in the village and the buildings are reproductions of well-known structures of this ancient European city.

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THE "LANDSKNECHT" OF ALT NÜRNBERG.—The typical German soldier of the fourteenth century is represented by the guard in front of the main entrance to Alt Nürnberg.

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A MIDWAY FREE SHOW.—The free shows given on the Midway, as samples of what may be seen inside, are often very amusing. The picture shows the “bally hoo” act for “the equine wonder of the age,” the “horse with the human brain.”

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JINRIKISHAS.—The Jinrikisha is in great favor at the Pan-American. To ride in one of these conveyances and be drawn by a Japanese from fair Japan is quite the fad. The sensation is a pleasant one, and one can get about the grounds quickly by this mode of transportation.

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DREAMLAND.—This great face of a sleeping woman forms the entrance to the Mirror Maze, or Dreamland, one of the mysterious places on the Midway, from whence the visitor comes away wondering how it was done.

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A CHARACTER OF THE MIDWAY.—The Midway has many a character whose eccentric appearance attracts attention. Of course, the eccentricities are assumed and are always designed to advertise some enterprising "show."

A MORNING ON THE MIDWAY.— The view is taken before the Midway has begun to “wake up.” The jinrikishas stand in front of Fair Japan to the right. Guides are proceeding with roller chairs to find customers in other parts of the grounds. Part of the Scenic Railway is seen at the left, nearer the center is the tower of Old Nuremburg, while the Johnstown Flood appears at what seems from this point to be the end of the street.

A CROWDED HOUR ON THE MIDWAY.—Toward the latter end of the afternoon the crowds begin to drift to the Midway. Sometimes the street is so full of people that progress is impossible unless you move with the crowd. The Electric Tower is seen in the distance. To the right is Darkest Africa.

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BOSTOCK'S TRAINED ANIMAL SHOW.—One of the sights of the Midway is the daily parade of elephants, camels, zebras, and other strange animals belonging to Frank C. Bostock's Animal Show, in front of the big arena where performances are given. This parade is always sure to attract a crowd, but is, of course, only a sample of the things to be seen inside.

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DARKEST AFRICA.—The African Village on the Midway, known as Darkest Africa, presents some of the most curious sights anywhere to be seen. The natives are from the wilds of interior Africa and are genuine barbarians. The houses of the village are built in the native style, and here the importations from the Dark Continent live just as travelers see them in their native haunts.

ATHLETIC SPORTS IN THE STADIUM.—Burlingame, of the Knickerbocker Athletic Club, New York, winning the 220 yards handicap in the A. A. U. games.

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GAMES IN THE STADIUM.—One of the events in the games on July 4th for the all-around championship. The pole vault.

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